THE MOVING PICTURE WEEKLY

Mary MacLaren in "Vanity Pool"

Vol. 7 NOVEMBER 23, 1918 No. 14

Scanned and Donated to Archive.org from
the Collection of Darren Nemeth 2024

The brilliant Star

Marie Walcamp

IN

"Tongues of Flame"

A Remarkable Drama of the Days of '49

Get these BIG Facts

Author – Bret Harte, famous California Novelist and Fiction King.

Director – Colin Campbell, creator of the "Spoilers," from Rex Beach's famous Novel.

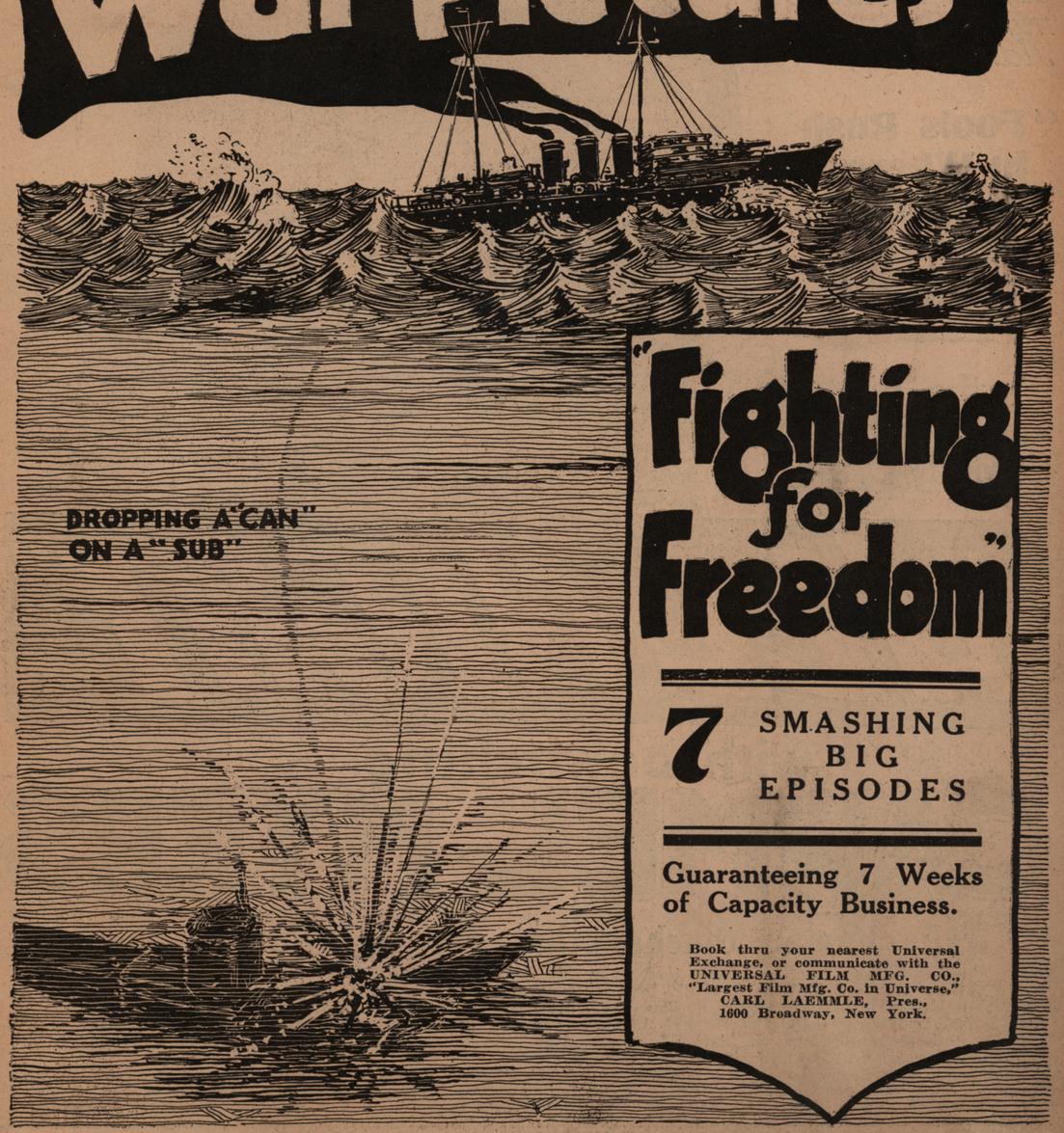
Scenario – by Lanier Bartlett who furnished the Screen Version of "The Spoilers."

Photographed in the identical Locations described in Bret Harte's Story.

Exquisite Shots of the wonderful Redwood Forests of California.

Book thru your local BLUEBIRD Exchange or Bluebird Photoplays, Inc. – 1600 Broadway, New York.

Official British War Pictures



DROPPING A "CAN" ON A "SUB"

"Fighting for Freedom"

7 SMASHING BIG EPISODES

Guaranteeing 7 Weeks of Capacity Business.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co. in Universe," CARL LAEMMLE, Pres., 1600 Broadway, New York.

To
Exhibitors!

Use the Following Catch Phrase prominently in your Advertising:

"Fools Rush In Where Husbands Fear To Tread"

It's the big Punch of the Comedy Drama:

"ALL NIGHT"

with Bewitching CARMEL MYERS

The human touches that get right under your

audiences' skin are the touches that make this CARMEL MYERS' a winner. If you played Miss Myers in "MY UNMARRIED WIFE" in your House, you know how big your receipts were and how delighted your patrons were with that play. Here you get the same minxsome action in a play full of human interest, delightfully funny. Light, entertaining photo dramas are going over big right now while the world is growing into a happy mood by leaps and bounds. Boost this CARMEL MYERS play and it will boost your receipts.

BOOK thru your local BLUEBIRD Exchange, or communicate with BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York City.

YES, YOU!

NOW—TODAY—THIS MINUTE—IS THE TIME TO SHOW

"Around the Clock with the Marines"

Clean up again just as you did on the other big Y. M. C. A. Specials: "Around the Clock With the Rookie" and "Around the Clock With the Sailor." It's a corker!

"Around the Clock with the Marines"

Shows how we train those mighty fighting men who turned the Hun hordes back from Paris and saved the world.

BOOK THIS UP-TO-THE-MINUTE WINNER SURE

Your nearest Universal Exchange. Or

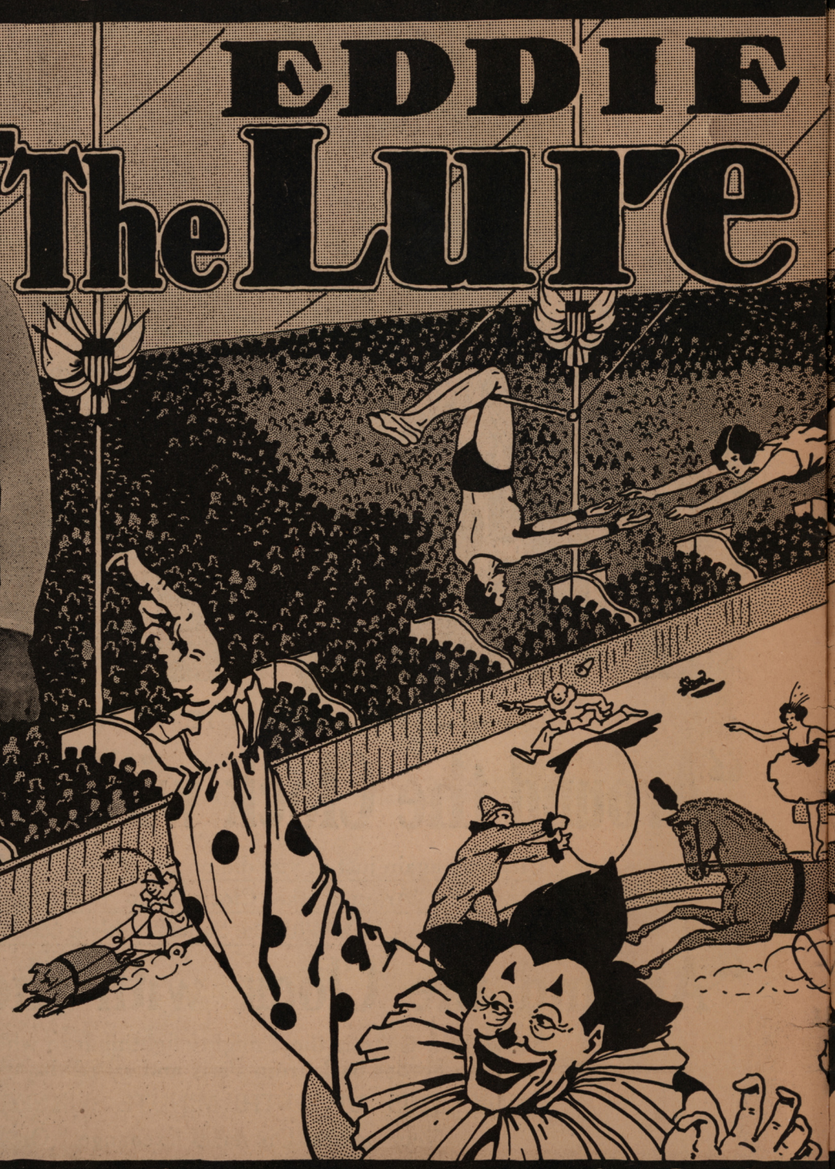
UNIVERSAL FILM MANUFACTURING CO.

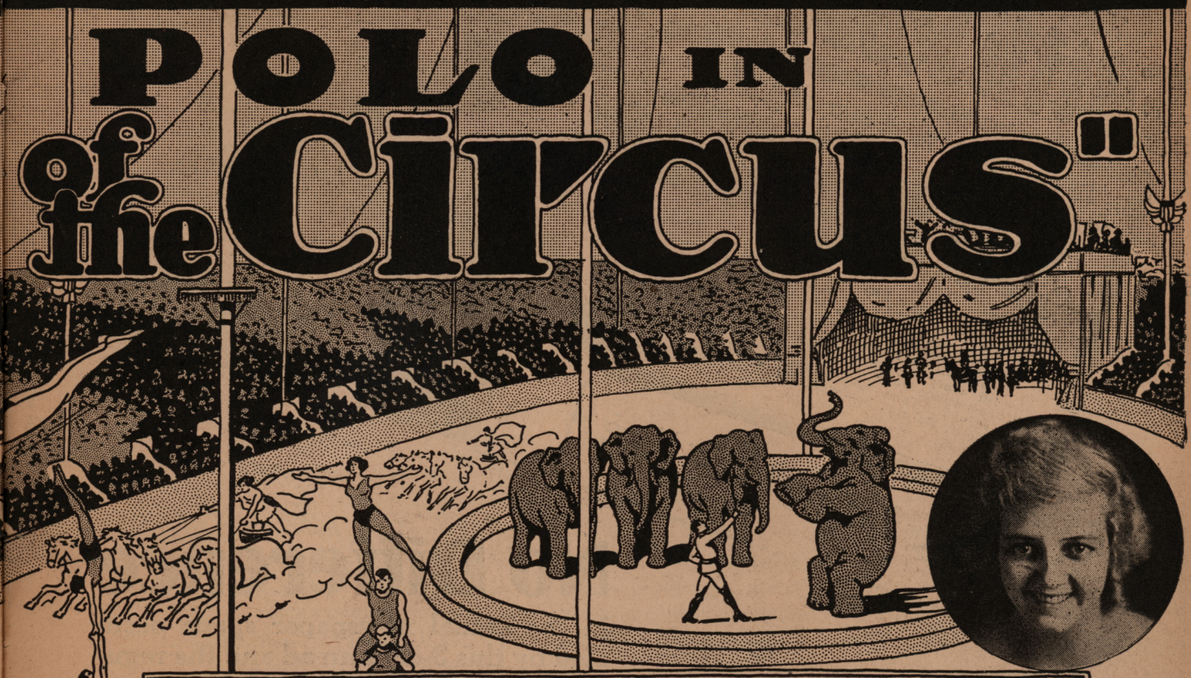
1600 Broadway, N. Y. Carl Laemmle, Pres.

Circus Scenes representing an Outlay of more than Half a Million Dollars Shown in this Whirlwind Serial Winner

By Miles the Greatest Circus Serial Ever Filmed

EDDIE POLO IN "The Lure of the Circus"





Eddie Polo with Eileen Sedgwick and huge circus cast in

"THE LURE OF THE CIRCUS"

will positively smash serial competition into smithereens if given the advertising support that is due it

IF such a thing were business like we would absolutely GUARANTEE "THE LURE OF THE CIRCUS" serial to outpull any serial ever filmed. Strong statement, you think? Don't take our word for it. GO SEE THE FIRST EPISODES WITH YOUR OWN EYES. Your eyes won't deceive you. You'll be amazed—thrilled, old showman, though you may be, at the whirlwind action and tremendous events. $500,000 would NOT pay for the sets shown in the first episodes alone.

AMAZING circus action filmed under the big tops of one of the largest circuses on earth. A story packed to capacity with thrills of unbelievable character. To be advertised every week like your big feature production. IT WILL CLEAN UP FOR YOU. You'll be the gladdest exhibitor in your town when you get this serial. It's a whale of winner. Get a copy of the big ad campaign book, then book, and boost with all your might. ACT NOW—TODAY—THIS MINUTE.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co. in the Universe," CARL LAEMMLE, Pres., 1600 Broadway, N. Y.

de Takacs

THRILLING FASCINATING UNPARALLELED
Book Now! - It's the wisest Investment You ever made.

Roguish-Minxsome Delightful

Edith Roberts

In one of her most charming plays

"SET FREE"

WOULD you like to see a happy play? Would you like to see something quite new? Are you tired of the sex dramas? Would you like to see a clean, wholesome, delightful story, splendidly acted—highly entertaining—of the blood-and-thunder dramas—something your whole family can see and hugely enjoy? Then take them to see—delightful little Edith Roberts in—"SET FREE."

Your Theatre Name Here

T. C. Cut No. 52—Mat 20c.

No Difference

in the actual newspaper space occupied by this 3-column ad and the regular 2-column ads we prepare for every feature production. Where the usual 2-column ads are approximately 6 to 7 inches in depth—we have shortened this Edith Roberts ad in depth and simply increased it in width, giving you a better showing in the newspaper FOR THE SAME COST of the space. If you will use this ad, you'll do business on this feature. Read the copy yourself and see how it tells you the idea to go see this play. It will tell your patrons the idea in the same identical way. Book this play, and use this newspaper ad.

BOOK thru your local BLUEBIRD Exchange, or communicate with BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York City.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

Editor's Note: The Box Office Report chart includes all pictures released since August 1 on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectation; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

-- and Remember --
these reports are from the men who pay the bills.

BREAD—(MacLaren) (Universal)—BIG. "Went very big." "It was well advertised and brought good patronage-money and satisfaction. Title put it over."

BRAZEN BEAUTY, THE—(Priscilla Dean-Bluebird)—BIG. "Priscilla Dean is to be reckoned with as a coming Star." "Her assets are beauty, brains, intelligence and personality."

CRASHING THROUGH TO BERLIN—(Jewel)—BIG. Extra Big Business.

FOR HUSBANDS ONLY—(Jewel)—"Exceptionally good." "Great Picture." "Good business." "First run down-town opened extra big and continued good business during week, closing extra big."

THE KAISER, THE BEAST OF BERLIN—(Jewel)—EXTRA BIG. "The best drawing card yet."

THE TALK OF THE TOWN—(Phillips-Universal)—BIG. "Fair business first day—better second—excellent third. Good story daring in the extreme, carried through successfully by Dorothy Phillips' clever acting and gowning of picture."

THAT DEVIL BATEESE—(Monroe Salisbury-Bluebird)—BIG. "Big business." "One of Salisbury's best."

A WOMAN'S FOOL—(Harry Carey-Universal)—BIG. "Big to average." "Extra Big." "Good story." "Big picture to average business."

An Open Letter to
MR. JACK KUHN

Mgr. Loew's Stillman Theatre, Cleveland, Ohio.

DEAR MR. KUHN:—

With the epidemic over and the opening of the theatres all over the country, and the war over, Exhibitors are happy. So are we.

During the close up, while old pictures were being released, many an Exhibitor learned the tremendously valuable lesson of 2- 3- and 4-day runs. It has taken almost a country-wide catastrophe to drive home this great lesson.

With no pictures released during the close down, Exhibitors found that past UNIVERSAL SPECIAL ATTRACTIONS were as big drawing cards months after release date as they were on the very first day of their release.

WHAT DOES THIS PROVE TO YOU, MR. KUHN? Doesn't it prove conclusively that if our SPECIAL ATTRACTIONS pull as big two, three or four months after release date as they do when brand new, that the BOX OFFICE VALUE is there irrespective of days or dates of release?

Doesn't it convince you that UNIVERSAL SPECIAL ATTRACTIONS are the equal of any and the superior of most big feature productions, quality for quality, story for story, sets for sets and every other detail right straight thru?

Example—Go see "KISS OR KILL" or "THE WILD CAT OF PARIS" (soon to be released) with Priscilla Dean—also Dorothy Phillips in—"THE TALK OF THE TOWN" which, by the way, is already the talk of the entire country in Box Office receipts to Exhibitors. Fine comb the entire field of pictures and you can't find the equal for three consecutive releases in ANY feature producing company in existence. We challenge the world to show three such Box Office clean-ups for Exhibitors as these three consecutive pictures. Have you booked them?

Cordially yours,

Carl Laemmle

"Hello!—Yes!—This is Miss Phillips.

—yes—yes—well, isn't that fine—five days, eh?—that's just splendid. I knew when we read the script that "THE TALK OF THE TOWN" would be a winner.—Yes—I've received letters from scores of happy Exhibitors who have told me of their big success with "THE TALK OF THE TOWN"—yes—yes—is that so? Yes—I heard that in the New York Territory——"THE TALK OF THE TOWN" has proven the biggest winner in months. And Exhibitors are repeating it already—and in Chicago, too.

"Yes!—So I've been told."—

—Proves to me that after all—"the play's the thing," and that the public will flock to see a play that has genuine merit. Success as big as this spurs me on to still greater efforts, particularly such splendid success that Exhibitors are writing me about in every mail. If my pictures are making money for Exhibitors today, you may tell them that they can expect far greater pictures in the future, for all that I possess in artistic sense and ability to act, and all that those possess who work with me will go into every Dorothy Phillips picture released. Everybody is talking of "THE TALK OF THE TOWN." Look for even bigger successes in the future.

Cordially yours,

DOROTHY PHILLIPS.

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*

(*Copyright* 1918, *Universal Film Mfg. Co. All Rights Reserved*)

Vol. 7. NOVEMBER 23, 1918. No. 14

AT THE REQUEST OF THE GOVERNMENT.

TO conserve stationary, the War Industries Board has asked us to issue the following suggestions:

1.—Single space all typewritten letters.
2.—Use both sides of the paper if length of letter requires more than one page.
3.—In making carbon copies, use the back of the letter received instead of a fresh sheet.
4.—When letters are short enough use half-sheets.
5.—Use scraps of paper and envelopes as memo pads.

As loyal Americans we ask you to govern yourself according to the above government rules.

UNIVERSAL FILM MFG. CO.,
Carl Laemmle, President.

ORANG-OUTANG FIGHTS "FLU."

JOE MARTIN, a huge orang-outang, employed as one of the animal actors at the Universal Film Company studios on the coast, is recovering from what is probably the worst case of Spanish influenza on record. The beast suffered tortures in proportion to his enormous strength, which according to a statement on the species by Rudyard Kipling, is fourteen times as great as that of a man.

The orang-outang wasted away to the form of a skeleton, and his great strength vanished until he had no more than that of a child. Heroic surgical and medical treatment was resorted to, and after a long siege Joe Martin finally pulled through the ravages of the disease.

WAR TITLE FOR MOVIE MAN.

ALLEN HOLUBAR, a director at Universal City, is the proud possessor of an unusual honorary war title. He has been made an honorary member of "Fragments From France," an organization made up of fighting men who have been invalided home.

The induction of Holubar into this exclusive group was made as an appreciation of the director's service to the cause of humanity in the production of the Universal's latest war film, featuring Dorothy Phillips. The picture is temporarily entitled "Carry On."

EDDIE POLO COMING.

Flash—Eddie Polo is Coming to New York, Hire a Spotted Pony and Book a Few of Your Best Theatres and Send Him Back.

Joe Martin with the Flu.

EDDIE POLO, acrobatic "stunt" man, who has just finished the Universal film, "The Lure of the Circus," and is suffering with fifty sprains therefrom, is coming to New York to spend his four weeks vacation.

Polo has made thus far three 100-foot jumps into a river, has leaped twice from a rapidly moving train into an automobile, and has had fights with mobs for scenes in the film. His contract calls for two "stunts" at least in every episode.

Recently the Spanish influenza epidemic caused a shutdown of production work at Universal City. It was then that the hurts strewn over Polo's frame were counted and classified. He believes that the Spanish influenza saved his life, for if it hadn't come along he would have had to attempt further feats while in a crippled condition.

HOW APACHES OF PARIS DEFENDED NATION REVEALED.

IN the archives of the military and and police officials of Paris is an historic romance of the underworld. It tells in cold, formal style the details of how the criminals who for years had infested the hidden, underground places of the French capital did their part when the German invaders drew near the city.

The official reports testify that the Apaches of Paris reformed as if by magic, and that the city was purified by the impending peril of attack.

Men who had lived by burglary, highway robbery and all forms of crime found that a bigger purpose existed in life for them. Hardened hearts were remoulded by the call of patriotism.

It was then that the gendarmes of Paris discovered strange things. They found in the ranks of soldiers faces which were familiar counterparts of portraits in the Bertillon Bureau, or rogue's gallery. They discovered instances of criminals who had been long sought, dying on the battlefield.

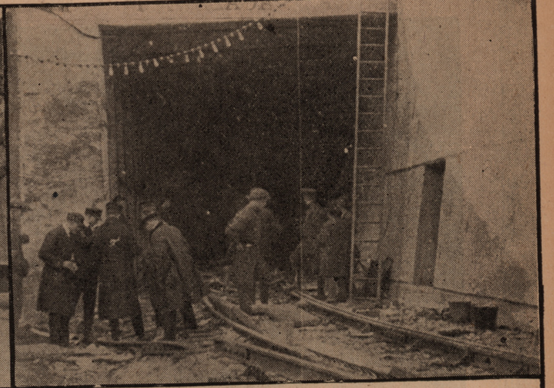
This subject forms the basis of a motion picture recently completed by the Universal Film Company, entitled "The Wildcat of Paris." Priscilla Dean, the star, is cast as a queen of the Apaches, who leads the denizens of the underworld in the defense of their country.

JUANITA HANSEN STAR OF NEW BLUEBIRD RELEASE.

With Juanita Hansen as his featured player, Colin Campbell did rapid work in filming "The Wrong Side of Paradise," a five-reel drama. The story is laid around the Barbary Coast in San Francisco, and deals with the operations of the German spies. George Hull wrote the story, which was scenorioized by H. Tipton Stock. It will be released as a Bluebird under the title, "The Sea Flower."

SCENES FROM ANIMATED WEEKLY No. 49.

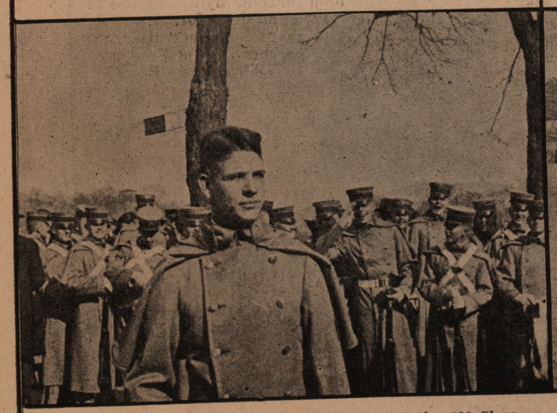
Bishop Fallows and "Gold Star" Mothers Honor Hero Dead in Chicago.



New York Subway's Worst Disaster.

Even Their Women Have the British Bull-dog Grip.

Hospital Built on a Famous Paris Racetrack for Wounded Americans.



Cadet D. W. Griffith, Honor-man of West Point's 1920 Class.

The British Naval Auxiliary Has Learned a Thing or Two from Their Brothers' Setting Up Drill.

"KISS OR KILL"

"KISS OR KILL"

Scanned and Donated to Archive.org from the Collection of Darren Nemeth 2024

"I may look allright but I feel like hell - - - What did you say the lady's name was!"

"Her gunplay was so cute I kept my hands up just to please her."

"To whom are you alludin' at?" says I, just like a society guy. He never opened his face. Just glared at me like he wanted to take a bite out of my neck.

"KISS OR KILL"

"KISS OR KILL"

"Keep The Home Fires Burning"

Industrial Department of the Universal Completes Feature Depicting the Nations War and Peace Power.

A VICTORY PICTURE.

Made in Co-operation with the American Defense Society.

THE American Defense Society and Universal Film Manufacturing Co., announced last week the completion of a super-film presenting a narrative of America's war and peace power. The film shows, in effect, how the nation accomplished the military and industrial salvation of humanity in its struggle against Hundom and how it is equipped now to achieve infinite good for the world.

"Keep the Home Fires Burning" is the title of the production. It is said to be one of the most spectacular films ever made, and the first of what may be called victory films. The picture will be issued as an official message of the American Defense Society, with the support of that organization.

Several nationally prominent men are said to have originated the basic ideas of the production. They collaborated for weeks during their vacation devising the general plan of what they hoped would be an epical review of the nation's achievements.

"Keep the Home Fires Burning" was made at the Universal studios by Harry Levey, manager of the industrial department of the Universal Film Manufacturing Company, under the direction of the American Defense Society.

Its national officials and trustees are men who serve without pay to advance America's ideals. In every State prominent men and women identified with war work and reconstruction plans are its representatives. It does things that the Government cannot do, as it does not have to wait for legislative enactment, but accomplishes reforms by the force of American public opinion.

In Production Several Months.

This picture has been in the making for many months. That is, scenes here and abroad have been made which would lend themselves to the first victory picture. It would appear that the producers had a prophetic vision in so doing and forestalled by many months other film concerns.

The executive officers of the American Defense Society are Charles Stewart Davison, chairman of the board of trustees; Henry C. Quimby, chairman of the executive committee; Robert Appleton, treasurer; H. D. Craig, secretary, and Louis Goldstein, secretary of the Women's National Committee.

Among the honorary officers are Theodore Roosevelt, former Ambassador to Germany David Jayne Hill, former Ambassador to France, Robert Bacon, Vice-President of the Navy League, Perry Belmont, former Attorney General of the United States, Charles J. Bonaparte, President John Grier Hibben of Princeton University, Henry B. Joy, former president of the Lincoln Highways Association, and Charles S. Fairchild, former Secretary of the United States Treasury.

The roster of its authors' committee includes Mary Roberts Rinehart, Rex Beach, George Ade, Gelett Burgess, Irvin S. Cobb, Hamlin Garland, George Barr McCutcheon, Julian Street, Owen Wister and Mrs. Wilson Woodrow.

Governors Whitman, Cox, McCall, Edge, Lowden and twenty-one other chief executives have sent telegrams of endorsement welcoming this picture to their States, and over two hundred Chambers of Commerce of leading cities are co-operating in putting this picture across.

Shows Nation's Preparation.

The film traces the amount of preparation that was necessary and shows how it has not been wasted, but will be of use now that peace has dawned.

The epic of American steel, from the time it leaves the bowels of the earth until it finds its way to the battle line in the shape of some avenging engine of destruction, is told. The same is done for coal. The conversation of food comes in for its share of attention.

The hundreds of miles of railroads that had to be built in France alone to supply our lines, the amount of rolling stock and locomotives and equipment are called to mind by views of the works where these wonders are performed.

Standardized steel ships are launched before our eyes, emergency wooden ones leave their ways by the dozen, and the experimental concrete ships are not ignored. Cruisers, dreadnoughts, destroyers, chasers and patrols, and craft of every description, in fact, the entire grand fleet, is visioned for us both in the making and its finished might as it will attend to the disarming of the German fleet.

Much interest attaches to the aircraft scenes. Airplanes in every phase of construction, from the uncut spruce in the forests of the Northwest to the adjustment of the finished motor, are visualized; while the military value is presented in a series of unusual shots taken at the front.

Which brings up to the industry climax of the story. The increasing power that labor is acquiring in the councils of the Government is shown and how in every instance the Administration has been a government by the people, of the people and for the people; and how it shines when compared with any other Government on earth.

A returned soldier, who appeared in the earlier scenes, reappears, and shows that undreamed prosperity is staring us in the face, and that the heritage of our children shall be undreamed-of wealth. He points out the fact that it is ever more apparent that we are all partners in the same enterprise, that co-operation is taking the place of competition. It is said "Keep the Home Fires Burning" has a strong finish that brings home the influence the war has wrought upon the thoughts and hearts of men.

L-KO NOTES.

The L-Ko studio looks more like a menagerie than a menagerie itself these days. Pigs, dogs, cats, horses, mules, monkeys, baboons, mice, parrots, donkeys, mosquitoes and chickens all go to make up the long list, which shows how far a movie company will go to make the public laugh.

Director Vin Moore is making a rural speciality, featuring Alice Howell and Hughie Mack, called "The Cabbage Queen," in which the various domestic animals play no small part. It will be released Dec. 11 as a Century Comedy.

A parrot is one of the entertainers in Noel Smith's new L-Ko comedy, "Starting Their Finish," with Dick Smith, Heine Guggenheim, Helen Lynch and Jack Henderson, showing the humorous side of prison life.

The main beasts used in "A Run With the Hun," directed by Charles Avery and featuring Billy Armstrong, Charlie from the Orient, Eva Novak, Jim Donnelly and Charles Inslee, are monkeys, the Kaiser's goat and old Kaiser Bill himself as played by Bill White.

Charles Parott seems to favor the parrots which cause a great deal of merriment and excitement in "Hello, Trouble," with Billy Armstrong, Babe Hardy, Peggy Prevost, Bartine Burket, Charles Inslee and Fay Holderness.

Theatre erected by the Universal at Columbus Circle, New York, for the purpose of assisting in raising the Fourth Liberty Loan.

NEW PRODUCTIONS.

FOLLOWING the Bluebird Pictures already announced, which are: Monroe Salisbury in "Hugon the Mighty," Carmel Myers in "All Night," Marie Walcamp in "Tongues of Flame," Edith Roberts in "Set Free" and Ruth Clifford in "The Cabaret Girl," we take pleasure in announcing two new Bluebirds:

Monroe Salisbury in "The Light of Victory." The original story was written by George Hull, under the title "Breathes There a Man," and in story form made a decided impression on the reading public. It is "The Man Without a Country" brought up to date. Monroe Salisbury is supported by Fred Wilson, Fred Kelsey, Bob Edmonds and Betty Compson, and the film was directed by William Wolbert, whose direction of "That Devil, Bateese" won universal praise.

Priscilla Dean in "She Hired a Husband." Story by Tex Taylor and directed by Jack Dillon, with a cast that includes Marion Skinner, Charles Gerrard and Pat O'Malley. Priscilla Dean's former successes are "The Brazen Beauty" and "Kiss or Kill."

OUR LIBERTY LOAN THEATRE.

Unique Playhouse Erected at Columbus Circle for Loan Purposes Only.

LACK of space has prevented the showing of this unique theatre before in the pages of the Moving Picture Weekly, but we don't want the signal honor conferred upon the Universal of being permitted to erect and to run this theatre to be left without due tribute to its work being made in our columns.

SHOWMEN and film men frequently mention the unusual achievement of Universal workers in building the Universal Liberty Theatre at Broadway and Fifty-ninth street recently for the Fourth Liberty Loan drive. The structure went on record as the very largest and prettiest of its kind in the country.

It came into being under the energetic promotion of men from the headquarters of the Universal, in cooperation with the Liberty Loan Committee of the uptown district.

The theatre was designed as a precise replica of the White House front. Its stage was decorated faithfully after the design of the President's drawing-room. It stood directly at the entrance of Central Park, where the latter bids welcome to passing thousands at Columbus Circle.

For two weeks and a half the edifice was the scene of entertainments daily that drew enormous crowds. Famous speakers, actors, singers, musicians and orchestras took part in the programme each night. Motion pictures of timely interest and high quality also were shown. The loan salesmen sold thousands of dollars worth of bonds.

H. M. Berman, sales manager of Jewel Productions, shouldered most of the responsibility. He had the assistance of Mr. H. Kashin, manager of the Broadway Theatre, in the mat-

(*Continued on page* 27)

Cyclone!
CAN you imagine a wild, Western cowpuncher fresh from the Western plains, coming to New York and marrying a beautiful young Society debutante? And then can you imagine what happened when "Cheyenne Harry" learned that he was
"ROPED"
Featuring the popular Western Idol
HARRY CAREY
You'll be enthused—delighted—you'll gulp. And you'll get one of the biggest, fullest evenings of superfine photoplay enjoyment you've had in many a month. Here's the identical kind of a glad play that would make you walk miles to see. IT'S GREAT and we don't want even one member of your family to miss it. Make your arrangement NOW to come.
{ Your Theatre Name Here }
T. C. Cut No. 51—Mat 20c.

Here's a Harry Carey House Packer

HERE'S a HARRY CAREY newspaper ad which, if you will allow to run at least two days—three would be better—will bring you capacity business, and when you pack your house the picture will bring your audiences capacity entertainment.

Here's a "different" Harry Carey play, yet with that same distinguishable Harry Carey punch that has brought this popular Actor to the very top notch position in every nook and corner of this country. Book it NOW and boost it to the very limit.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MANUFACTURING COMPANY, Largest Film Mfg. Company in the Universe, Carl Laemmle, Pres., 1600 B'way, N. Y.

Copied from Wid's DAILY of Monday, October 21, 1918

Western Crook Play Registers Convincingly Because It's Human

Harry Carey in

"THREE MOUNTED MEN"

Harry Carey Prod.—Universal

DIRECTOR	Jack Ford
AUTHOR	Eugene B. Lewis
SCENARIO BY	Eugene B. Lewis
CAMERMAN	B. F. Reynolds
AS A WHOLE	Human characterizations in interesting Western meller has been given careful, convincing production.
STORY	Man unknowingly causes apprehension of sweetheart's brother and later aids his escape.
DIRECTION	Developed characterizations and individual touches in a way that made this register as human and real all the way. Provided very good atmosphere.
PHOTOGRAPHY	Very pleasing
LIGHTINGS	Very fine; many effective bits
CAMERA WORK	Intelligent
STAR	Acts natural and made characterization human and convincing.
SUPPORT	Miss Gerber very pleasing; others balanced nicely, but Carter frequently over-reached.
EXTERIORS	Provided good atmosphere
INTERIORS	Generally very well handled
DETAIL	Many effective touches
CHARACTER OF STORY	Nothing to offend
LENGTH OF PRODUCTION	5,560 feet

I FEEL that most folks are going to figure that this ranks among the best things that Harry Carey has done. The plot is rather elementary, but we have a few good twists and the handling and effective characterizations throughout make it register as very interesting and human. It gets away from the routine Western as to situations and treatment, without losing any of the elements that lovers of the rugged, outdoor type of offering demand.

This opened up in a Western penitentiary, where Harry Carter, the crooked son of the warden, is appropriating government money with the aid of a former forger who works in the clerical department.

Harry Carey is another convict who is sentenced to solitary confinement because of a battle with the forger. The forger is pardoned and when he continues to blackmail Carter after his release, Carter effects Carey's pardon that he may go out and "get" the forger. After Carey has found his man, he frames him to take part in a stage hold-up, having previously arranged with the prison deputies to have him caught in the act. After the pinch Carey learns that the forger is the brother of his sweetheart and we have him pursuing the possé with his two brothers and bringing the forger back to his mother and sister again.

We had some very good scenes in the vision which explained Carey's first meeting with Shero Neva Gerber at a country dance and told how he had been arrested and sentenced to the penitentiary after a run-in with his rival for the girl. The get-away of Carey and his brothers, the "Three Mounted Men," was very well done.

We had many effective bits of handling all through this, which registered because they were human and convincing. The scenes where Carey is admitted to daylight again after having been in a dark cell for a long period was very well brought out by showing the effect of the light on his eyes.

The planting of the telegram where the forger would get it was exceptionally well handled and gives this a good twist, because you didn't know until the framed hold-up, where Carey turns the forger over to the deputies, just what this was done for.

Another effective bit of detail was where Carey was allowed to pick out his clothes after his pardon. The convenient meeting of the three brothers after Carey's release was covered nicely, with a title that made it seem plausible, and it was this effective handling all through the production that made this register as a much better than average offering of its type. The general atmosphere and lightings were particularly pleasing.

Harry Carter, as the crooked son of the warden, was much too vicious in most of his scenes, but the other rôles were all very well handled.

Neva Gerber, as the sister of the forger, was pretty and appealing; Ruby Lafayette gave a lovable characterization as her mother, and Joe Harris was satisfactory as the forger. Charles Hill Mailes gave a good characterization as the warden, and the man who played the rôle of Carey's brother, who framed Mailes, was a very good type.

Gets Away From Routine Western and Should Have Popular Appeal

The Box Office Analysis for the Exhibitor

With Harry Carey fans, this should go over with a bang. In communities where the star is not known, I think you can safely make a little noise about this if your folks like plays of this type, and they will surely want to see more of the star after this has gained circulation.

While this classes as a Western, it is entirely different from the routine Western offering in many ways and registered particularly well with me because of the fact that while it provides plenty of action, this is never sacrificed for the human element and little touches, with the result that this runs along smoothly all the way and keeps you interested.

In your "ads" you might ask them:

"Did you ever hear of one prisoner being released to effect another's capture? See Harry Carey in 'Three Mounted Men'."

"What would you do if you were sent out to 'get' a man, and found that he was the brother of your sweetheart? See 'Three Mounted Men'."

I have in mind an effect for a stage setting or lobby decoration on this which some of you may be equipped to carry out. This is a cut-out silhouette of three mounted men (in block, with no features registered) which could be set out against a deep blue background faintly illuminated from below with orange-dipped lights to give the suggestion of a late sunset.

The same idea could be carried out on your lobby cards if your stage or lobby does not permit of effects of this nature.

Whether You Play "The Kaiser" as a War

LOBBY used by Mrs. Maude Munson, owner and manager of the Rainbow Theatre, McMinnville, Oregon. Mrs. Munson played "The Kaiser" to capacity houses and declared in a wire to the Portland office that it was the biggest drawing picture she had ever played in her house. Notice the original touch added by the two 3-sheets of the Kaiser's flag. She had big placards painted stating that this is "Not a war picture." That is a cue for any exhibitor whse people are not responding to the war appeal as they used to.

AND TURNED AWAY A THOUSAND PEOPLE.

Universal Film Exchange, Inc.,
St. Louis, Mo.

Gentlemen:—

The banner days of my showmen career came on July 3-4 with "The Kaiser, the Beast of Berlin." I've played all the big pictures that were produced, but "The Kaiser" picture put them all into eclipse for receipts and pleased the crowds. I took all former box office receipts by more than $300.00 I only seat 307. I ran three extra matinees, besides a special morning show, and still was unable to take care of them all. I can scarcely estimate how many were turned away, but I venture to make the modest estimate that 1,000 people were disappointed. I will rebook it on the first chance.

Yours truly,

(Signed) W. B. OLIVER,
Gem Theatre,
Mt. Carmel, Mo.

ARE YOU KIDDING ME?

Jewel Productions, Inc.,
Salt Lake City, Utah.

Gentlemen—When you ask me how I did with "The Kaiser," I feel that you are kidding me. It busted all records sky high. We did *SOME* business, and it is *SOME* picture.

Very truly,
RAY SUTTON, Mgr.
Strand Theatre Provo, Utah.

HAD THEM ALL LICKED.

Jewel Productions, Inc.,
Detroit, Michigan.

Gentlemen—On September 16th we exhibited "THE KAISER, THE BEAST OF BERLIN." Notwithstanding the fact that it was a stormy night the production drew a record house, not only for a motion picture, but the largest audience ever assembled in this town for *anything*.

Yours very truly,
L. S. JUDD, Mgr.
Playhouse Whitehall, Mich.

CRASHING
THROUGH TO
BERLIN
Suspended for the present in Boston and New England but going great 'Over There.'
BACK THE CRASH WITH YOUR CASH
BUY ANOTHER BOND

A striking three-column adv. which appeared in the Boston papers when the Influenza struck this country. It kept "Crashing Through" in Boston's mind, however, and now they are cashing in.

Picture or not it's still the One Best Bet

WHAT JAPAN THINKS ABOUT "THE KAISER"

An Interesting Letter, Written by a Contributor to the Kinema Review of Tokyo.

Messrs. Jewel Productions, Inc.,
1600 Broadway, N. Y.

Gentlemen—I am very glad to have the honour to write you about your great production, "The Kaiser, the Beast of Berlin."

Your great play, Rupert Julian's "The Kaiser," was shown in Japan at the Imperial Theatre recently. It was very popular and every day the theatre was full up with high class gentlemen and ladies. And so it was shown again at Teikoku-kan in Asakusa, Japanese kinema street in Tokyo; and then at Kompal Theatre in Shimpashi, geisha girls street in Tokyo. And every day those theatres were full up with crowd. I think "The Kaiser" made a record in Japanese-Kinema circle. I am very glad to be able to see four times, and could witness that it is one of the greatest photoplay in the world. Mr. Rupert Julian is the first Kaiser-actor in the world, I am sure if I may say so. Isn't so?

When "The Kaiser" were showing at Teikoku-kan Theatre, "A Daughter of the Gods," about which they are proud of saying that it is $1,000,000 film spectacle, most costly (expensive) film in the world, were showing at Denki-kan Theatre, which is on the opposite side of the street.

I am happy to be able to tell you that through my eyes "The Kaiser" was more popular than "A Daughter of the Gods." I think there is no wonder about this fact. Because, though "A Daughter of the Gods" is, of course, great, it is only great as beautiful picture. But "The Kaiser" is greatest enough as photoplay art, and there is the greatest player, Mr. Rupert Julian, in this film. This play could accomplish its purpose, perfectly by such a great artist, it shows to world that "what kind of the emperor Kaiser is?" and "what a great power the U. S. A. army has!"

Oh! what a great play "The Kaiser" is! What a delight for me I could see this play many times. Mr. Julian is my greatest actor-director. I admire this great director most earnestly than any one. And so I wish quite earnestly to have his real photograph, and his photograph as Kaiser, which I have seen in front of the theatre, and how I am anxious to have it, sir.

Besides I became one oof the journalists of "The Monthly Kinema Review," about that magazine you will kindly see by a copy I sent you. We want to put the picture of "The Kaiser" on our magazine, if you permit, and if you kindly give me that photo, Mr. Julian as Kaiser.

And thus we hope to commemorate this great screen play and player forever.

Here please excuse me to ask you one more, that is I wish you will give me the photoographs f my dearest actress, Miss Mildred Harris, and young great actor, Mr. Kenneth Harlan also.

Hoping that you will excuse me for my rudeness and give all Japanese the greatest happiness by your kindness.

With the delightest hpe,
Yours truly,
T. TOMIZUKA.

Lobby display of the Al Ringling Theatre, Baraboo, Wis., dressed for its showing of "The Kaiser, the Beast of Berlin."

ALL HOUSE RECORDS BROKEN.

Universal Film Exchanges, Inc.,
Portland, Ore.

Gentlemen—Played your picture, "The Kaiser," yesterday. Here is my report: "ALL HOUSE RECORDS BROKEN."

Yours truly,
MR. VALLANCY, Mgr.
Isis Theatre Glendive, Montana.

THE YELLOW DOG
HELP AMERICA GET RID OF THE BEAST
HENRY IRVING DODGE'S BIG STORY VIVIDLY DRAMATIZED
FROM THE SATURDAY EVENING POST AND HARPER AND BROS. BOOK

HERE is the 24-Sheet Poster of the best advertised picture since "The KAISER, the Beast of Berlin!" Made from a story read by millions—on a subject that every one of our hundred million people is interested in—a drama whose tremendous significance will now be revealed—a picture of a mighty detective organization which has saved the country unending harm. Let your people see it and be thrilled by what they have escaped—by the amazing means taken by hustling Americans right in your town to save your town.

BACKED and boosted by a country-wide organization which is pictured in the production. Every member will want to see his picture—every member will bring his family—every one will advertise it for you to the limit. Book "THE YELLOW DOG" for a great drama of today that will live for years after the war—powerful, exciting, real, human, gripping.

UNIVERSAL FILM MANUFACTURING COMPANY,
1600 Broadway, New York. Carl Laemmle, President.

Cashin' in with Kashin

A SERIES OF ARTICLES WRITTEN WITH THE OBJECT OF IMPROVING THE LOBBY OF EVERY EXHIBITOR WHO IS NOT SATISFIED WITH ITS DRAWING POWER.

A display which was arranged for the Symphony Theatre, Los Angeles, with frames and posters and photographs and an electric sign. It is a Metropolitan House.

WHEN the word "expert" is used, it naturally calls to mind not only an exact, authoritative person, but an expensive one as well. One reason the Moving Picture Weekly is so hopeful of definite results from the Lobby Display Department, which it has instituted, is the fact that it has chosen an expert who combines unusual qualities. Above all things, Mr. Kashin, manager of the Broadway Theatre, who will conduct this department, is an expert on economy. Any of his lobby displays can be made for the sum of fifteen dollars. More money can be paid for them and more elaborate results can be obtained with the same idea, or with more expensive materials. But unless the idea can be carried out for fifteen dollars or less, Mr. Kashin does not regard it as a good idea. So, when we use the word expert, we convey no mental reservation of expense, and no exhibitor need feel that he cannot follow Mr. Kashin's advice on any lobby display whatever, for Mr. Kashin has reduced the lobby display problem almost to an exact science.

Last week in this space we gave exhibitors an idea of how Mr. Kashin intends to divide the theatres of the country, in broadly drawn terms, into the divisions of Metropolitan, Cosmopolitan and Neighborhood houses. It frequently happens that a lobby display which would fit one class would be of no use, and in fact worse than useless, to another classification of theatres.

In order to exemplify one theatre of this class, we are going back to give a description of a display which Mr. Kashin used at a theatre which he formerly managed and supplied with the most attracting lobby display in the city of Montreal. This theatre was the Midway Theatre, and Mr. Kashin was its manager during the fall of 1916, when the existing conditions in Canada were most difficult and of an entirely different character than they would be in "peace time." The Midway, by the way, is at present managed by Mr. A. G. Laurie, one of whose stunts on "The Brass Bullet" serial appears in this issue of the Weekly on page 34.

Mr. Laurie's stunt consisted of a gigantic representation of a bullet tinted in bronze tone, with the name of the production in huge white letters on the side. There was nothing on the sides to indicate that it was a photoplay or where the production was to be seen. But Mr. Laurie read his crowd rightly when he presumed that no one would let the bullet pass him without looking at the back of it. On the back, under the car license number, was this description: "See It To-morrow at the Midway." And "Midway" was in letters two feet and a half high.

In order to give mobility to the bullet, Mr. Laurie mounted it on a car and it was driven from under the shell of the bullet.

Because the Midway is located in the Province of Quebec, he chose a car whose license number showed it was from Ontario. The color and style of Ontario licenses are entirely different from those of Quebec. This also attracted and piqued curiosity.

It might be supposed that this stunt cost a great deal of money, and to some persons it might have cost a great deal of money, but Mr. Laurie, through the experience of Mr. Kashin, did this entire spectacular stunt at a small cost in comparison with the interest and advertising which resulted.

The Midway Theatre comes, naturally, in the classification of "Metropolitan Theatres." It is situated on one of the busiest corners in Montreal, and its seating capacity is 1,100. In order to get the full benefit of its location, the first show starts at 10 o'clock in the morning. Patrons are chiefly French and English, and are not of the highest class of society. It is one of the few theatres in Montreal which can appeal successfully to the serial patronage. During Mr. Kashin's time, their program was changed three times a week—features, comedies and short topical reels being the make-up of the program.

An example of Mr. Kashin in his best mood is the lobby display he arranged for the Midway Theatre for Lois Weber's Bluebird Photoplay "Shoes," featuring Mary MacLaren. For this photoplay Mr. Kashin converted his lobby into a pictorial advertisement. The most striking part of the display was a pair of huge shoes, symbolizing the title, of course, and of all the material in the lobby these shoes were the only practical apparatus which Mr. Kashin used. They were obtained through the co-operation of a nearby merchant, and in order to facilitate co-operation there was a sign on each shoe stating whence it came. The entire balance of the set was constructed of cardboard, built up at necessary points to give thickness and depth. The entire picture occupied a space of fifteen feet of the possible forty, leaving ample room for entrance and exit. The figure of Mary MacLaren, which occupied the center of the picture, was made by taking a lithograph figure of the actress, cut from a one-sheet supplied from stock by the Bluebird Exchange. This figure was cut and mounted on cardboard and deftly joined to the top of the shoes. The whole business cost almost nothing at all. The front of the theatre in this instance, as always, was tastefully framed with lettering. Mr. Kashin always adds a sub-line or phrase to all of the titles, calculated to arouse the immediate interest of the passerby. He uses a phrase which is certain to stop a man in his tracks and make him inquire into the nature of the production. His whole object at the Midway Theatre was conducted to attract the immediate patronage of the passerby. He could count on little of any other kind of patronage on account of the very small amount of billboard work which the location of the theatre necessitated.

One of the stunts Mr. Kashin prepared while in Montreal was the construction of a fire engine completely equipped as the center display of his lobby. It was made of heavy cardboard and the body was tinted with aluminum paint, while the wheels were red with gilded rims. Several figures were standing on the running board or sitting in the seats dressed as firemen and all of these figures were made in Kashin's usual economical way, cutting them all out of cardboard. To give realism to the make-up, the wheels were kept revolving and steam puffed from the smoke-stacks. Costly as these two articles may seem, they were extremely inexpensive, and another example of the ingenuity of construction on which Mr. Kashin prides himself. The steam was furnished by a kettle of water placed on a little radiator behind the engine. The wheels he had the house electrician connect up to an electric fan motor. Mr. Kashin didn't have to buy any of these things, you will note, and by the time he was through with this display he was one of the best qualifid and most successful borrowers in the Dominion of Canada. But he got away with it and made every one feel perfectly satisfied. It is needless to say that the display drew like a house on fire for the two days this picture played at that house.

Despite his own fertile ingenuity, Mr. Kashin makes constant use of the lobby frames and posters furnished by the exchanges. The frames always form a part of every display, though a subordinate part, and they are set into the ensemble in such a manner as to add strength to it, without distracting the attention of the spectator from the high lights of the set.

"I have only two guiding principles in the construction of my lobby displays," said Mr. Kashin the other day. "The first is to grasp the theme and spirit of the feature I have to advertise, and visualize it as a lobby display. This simply means that you must go deep into the picture until you come to the big, underlying theme of it. Then work that over in your mind until you can see the setting that is the embodiment of the theme. When you have reached that point, you are ready to build. My second principle is to be sure I have got something that the man in the street will remember after he has turned the next corner. A lobby display may be perfect and artistic, but if the passerby forgets it, when it is out of sight, then your display is a failure. Many a time I have destroyed my own work and started afresh because I couldn't convince myself that it would not be forgotten too soon."

OUR LIBERTY LOAN THEATRE.

(*Continued from page* 19)

ter of designing the theatre. Mr. Kashin did trojan work, not only as designer, but subsequently as "idea" man in helping to arrange the entertainments.

The official loan matters were directed by Captain C. H. Carr, chairman of the local Liberty loan Committee. Funds for the theatre were contributed largely by the Universal, with donations from several other large establishments.

A remarkable dedication ceremony took place at the opening of the theatre. The chief officials of the Liberty Loan Committee and many notables delivered addresses. Another special occasion occurred in the second week, when American Beauty Roses were given out at the theatre in the name of Mrs. Woodrow Wilson, wife of the President, to each bond buyer.

An average of $30,000 a night was raised for the Loan issue.

A band of young women, most of them recruited from the Universal forces under the direction of Mrs. H. M. Berman, worked among the crowd nightly taking subscriptions. Manny Goldstein and Nat Rothstein officiated by turns as masters of ceremony and as exhorters for the Loan.

Among the notable persons who appeared at different times on the stage were Julia Marlowe and E. S. Sothern, the famous stage artists; A. G. Morse, of the United States Shipping Board; Madame Virginia Sassard, the operatic star, and a number of headline vaudeville companies from the various big theatres.

The marine band, the band from Pelham Bay and other well-known musical organizations provided the music. From time to time wounded marines, soldiers and sailors and veterans from various of the Allied armies appeared.

George E. Kann, secretary to Mr. Carl Laemmle, president of the Universal, served as general manager of the theatre's business affairs.

The Universal Liberty Theatre probably will figure in the annals of patriotic enterprises as the trail blazer of fine outdoor theatres.

The Brilliant Character Actor

MONROE SALISBURY

IN

"HUGON THE MIGHTY"

THE STORY OF AN IRRELIGIOUS MAN WITH A HEART OF GOLD.

A WONDERFULLY uplifting "heart" story of the universally popular type that this virile actor has made famous throughout the whole country. Marvelous scenes in the great Canadian forests, beautiful water shots, great vistas of mountains and peaks, quaint village interiors. Refreshing, romantic, inspiring. Book it for a sure success.

Book thru your local Bluebird Exchange, or BLUEBIRD Photoplays, 1600 B'way, N. Y.

Get those Screaming, Cheering SHOUTING DOLLARS

SHOW PICTURES LIKE THIS:

Lieut. H. W. Saye,
first American
to "get" a Hun.
FOUR TIMES WINNER
OF THE WAR CROSS.

Make 'em shout—make 'em cheer—make 'em bring the house down—what do you care? Gone is all anxiety—their boys are coming home—they'll yell their heads off. From today on, the most popular features in your house will be the features of the boys in France. Get them first and best in the two Big News Weeklies—

Animated Weekly UNIVERSAL Current Events

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MANUFACTURING COMPANY, Largest Film Mfg. Company in the Universe, Carl Laemmle, Pres., 1600 Broadway, New York.

Scanned and Donated to Archive.org from the Collection of Darren Nemeth 2024

PUBLICITY MATERIAL

Carmel Myers in "All Night" Bluebird Photoplay

THE STORY.

(*Copyright* 1918, *Bluebird Photoplays Inc.*)

RICHARD THAYER is very much in love with Elizabeth Lane. It is arranged between Dick and Maude Harcourt, the wife of Dick's life-long friend, William Harcourt, that Maude will have Bessie over to the house for dinner and see that Dick has a chance to propose.

William Harcourt, a plunger, is interested in some copper options, and the million dollars he needs to swing the deal is to come from an eccentric millionaire from Montana. William never has seen him. In Bradford's last letter he informs William that although he likes this proposition he never goes into business with any man without first seeing what kind of a manager he is in his own home.

The night Dick and Bessie are to come to dinner, Bill has lost his temper and fired all the servants. Shortly after Dick and Bessie arrive, a telegram comes from Bradford saying that he is in New York and starting for the house. Bill prevails upon Dick and Bessie to play Mr. and Mrs. Harcourt, while he and Maude play the servants because they know the house and Dick and Bessie do not. The Harcourt's protem have evidently made a hit with Bradford, and after winning all of Bill's money from Dick, playing poker, he informs them that he is going to stay all night.

Bessie's father is a fire-eating Kentuckian and is very strict in regard to Bessie; she has never been away from home all night in her life. She is afraid to stay, but Bill prevails up her to do so. Bradford now comes down and in his way of attending to other people's business insists that they go to bed. He takes them to their room and catches Dick a little later when he tries to sneak out.

Bessie's father comes for his daughter with fire in his eyes. Dick, in a panic to get Colonel Lane out of the house, explains to Bradford that he is crazy. Bill, desperately trying to save his million, tells Colonel Lane that Bradford is crazy. Bradford locks Lane up in the storeroom and takes them all back to bed.

Dick tries to escape from the room by way of the window and wakes Bradford up by falling into the rain barrel. Bradford has fallen in love with Maude, thinking she is the maid, and, upon coming downstairs to find out the cause of the noise, he sees Bill kissing her. He fires Bill and kicks him out of the house.

Story by Edgar Franklin.
Scenario by Fred Myton.
Directed by Paul Powell.

CAST.

Elizabeth Lane.....Carmel Myers
Richard Thayer
Rudolpho de Valentina
William Harcourt.....Charles Dorian
Maude Harcourt.....Mary Warren
Bradford .....William Dyer
Colonel Lane.....Wadsworth Harris
Butler .....Jack Hull

At dawn the real butler and cook return to the house, thinking that it may have been just the hot temper of youth that caused Bill to fire them. The butler thinks every one in the house is crazy. On hearing Bradford tell him that he'll kill him if he does not get out of the house—finds Maude locked in his own room and as he touches the door, she informs him that she will throw herself out of the window if he tries to force the door.

In going to the storeroom, the butler frees Lane and is walked upon in Lane's fierce desire to find the man that locked him up. Bill realizes that things have come to a show-down and makes a clean breast of everything. They see the humor and forgive him. Bill gets his million. Dick gets a chance to propose to Bessie and is accepted. So every one is happy.

SCREEN CAREER CLIMAX TO "WADDY'S" STRUGGLES.

Wadsworth Harris, In "All Night" Cast, Was On Speaking Stage.

WADSWORTH HARRIS, who is in the supporting cast of "All Night," a Bluebird photoplay featuring Carmel Myers, which will be shown at the ..... Theatre commencing ....., is one of the best known character men on the screen to-day.

Born in Boston, it is only natural that when he found that dramatic art was his forte, he should turn to the more serious and uplifting side of it. On the legitimate stage "Waddie" supported such notable stars as Madame Modjeska, Mrs. Leslie Carter and Otis Skinner.

Five years ago he turned his attention to the screen, and has played under the Edison, Pathe, Ince and Universal banners.

He played an important part in Anna Pavlowa's "The Dumb Girl of Portici," in Rupert Julian's masterpiece, "We Are French," and in Carmel Myers' first picture with Jewel Productions, "Sirens of the Sea."

Harris has promised himself two things: first, that he will never forsake the screen for the stage, and secondly, that some day he is going to startle the natives of the city of beans and culture by starting a motion picture company there.

WIG-WAG SIGNALS USED IN FILMING "ALL NIGHT."

WHILE Paul Powell was directing "All Night," the Bluebird Production which deals with your two goals in life, the acquisition of money and the securing of the lady of your choice, he was forced to work late at the studio one night on some revisions in the story. Powell caught a cold and arrived at the studio the next morning with less voice than the bashful bride has when she says, "I do."

Now, a director must use his voice on many occasions, and the loss of it is a serious event in the life of the wielder of a megaphone.

But Powell, by the use of one bright idea, did a nice day's work without any voice at all, simply because he is learning the arts of war at the Hollywood Officers' Training School. Powell's assistant director, Henry Murray, and Walter Mayo, property man, attend the same training camp, and the three of them made use of their training by conversing with each other by means of the wig-wag system. Of course, it took Powell a little longer to signal, "Murray, move that chair over to the left a little," than it would have taken for him to say it; but, at that, Powell got his work done and became a little more proficient in signalling.

"All Night," which is Carmel Myers' latest vehicle, can be seen at the ..... Theatre next ..... It's some idea! Don't miss it.

A story of more than ordinary proximity to indelicacy has been interpreted in "All Night," Bluebird's photoplay, in which Carmel Myers will appear at the ..... Theatre on ....., but the dainty star portrays her role with such skill that the play becomes charmingly humorous without being repulsive.

AT A GLANCE.

FEATURE—"All Night."
LENGTH—Five reels.
STAR—Carmel Myers.
PREVIOUS HITS—"My Unmarried Wife," "A Broadway Scandal," "The City of Tears," "Sirens of the Sea," etc.
DIRECTED BY Paul Powell, who directed Carmel Myers in "The Borrowed Duchess," and who has directed such stars as Douglas Fairbanks, Mae Marsh, Bobbie Harron, the Gish sisters, Constance Talmadge, Marie Doro, Bessie Love, George Walsh, and others.
STORY BY Edgar Franklin, magazine writer.
SCENARIO BY Fred Myton, who prepared the script on "The City of Tears," "The "Fires of Youth," "The Doings of Diana," and numerous other Bluebird and Universal productions.
SUPPORTING CAST—M. Rudolph de Valentina, Mary Warren, Charles Dorian, William Dyer, Wadsworth Harris.
LOCALE—A fashionable suberg of Philadelphia, Pa.
TIME—The present.
THUMB-NAIL THEME — The story of a young married couple, more clever than thrifty, and a pair of lovers, who aid in a grand camouflage de luxe when a prospective financial "angel" from the West comes on a visit. The complications that ensue when this hardy mining man tries to bundle the lovers off to bed, thinking them the married couple, and considering the married couple as the French maid and the butler, will provoke hearty laughs by the score.

FOR THE HERALD.

WILLIAM HARCOURT had millions just around the corner and bankruptcy just one jump behind. Harcourt had a friend, Dick Thayer, in love with Elizabeth Lane. Harcourt's wife, Maude, determined to cooperate with Cupid. She invited Elizabeth for dinner, Dick's cue being to appear by accident, keep Elizabeth away from her other suitors for the evening and win her hand.

A millionaire Westerner, upon whom Harcourt depended to furnish capital for a new venture, wired he was on the way to the Harcourt home. Then Harcourt's servants were summarily dismissed when they mildly suggested payment of their services would not be amiss.

Harcourt's fertile brain found a way out of the difficulty. He and his wife would act as servants, and the lovers, Dick and Elizabeth, would pose as the Harcourts. Bradford, the millionaire, never had seen Harcourt, so all Dick had to do was make a good impression on Bradford and the million was at Harcourt's disposal.

None of them had reckoned on Bradford. He arrived on the scene, a gruff, burly Westerner, whose word was law, whose will power was dominating, of domineering attitude, and with gall and audacity appalling.

Dick Thayer introduced himself as Harcourt and brazenly pointed to Elizabeth when he sprung the usual "Meet the wife."

How did it all end? You can only find out by seeing "All Night," Carmel Myers' latest Bluebird, which will be shown at the ..... Theatre .....

One of the best roles in which beautiful Carmel Myers yet has appeared has been provided for her in "All Night," the charming Bluebird photoplay in which she will appear at the ..... Theatre on .....

Advertising Catch Lines

He had to pose as her husband to win her for his wife.
For one night—he was his own butler, his wife her own maid.
Romance blooms in the wee, small hours.
What would YOU do to get a million?
He lived a lie, but never lived to regret it.
What would you do to a man that took your last few hundreds and gambled it away before your eyes.
You last saw Carmel Myers as the unmarried wife. See her now as "the married sweetheart."
As daintily daring as a frisky French farce.
Faint heart never won fair lady, nor filled a spade flush.
Carmel Myers in an exquisite comedy-drama.
Never pose as a married couple until you've got the ring and license—disaster may overtake you.

CARMEL BRINGS MESSAGES FROM BOYS TO MOTHERS.

Star of "All Night" Becomes Angel of Happiness to California Women.

CARMEL MYERS, who is starring in "All Night," her newest Bluebird photoplay, which will be shown at the ..... Theatre next ....., is one of the hardest little war workers on the Bluebird lot.

She has been made god-mother to two outfits of our military forces; she has under her supervision the collection of tinfoil at the studio, and has appeared at many Red Cross and War Relief benefits.

But Carmel's best work was accomplished after her return to California from her recent Eastern trip, where she made appearances at six of the large Eastern cantonments.

At each of these camps she closed her talk to the soldier boys with the statement that she would be more than glad to take back to California any message from the boys who had relatives there.

"Hello," she said, as a sweet old lady answered the door, "I just got back from Camp Upton, and I saw your son Jack. He asked me to tell you that he's well, and that the socks you made for him are nice and warm, and that his Aunt Jane visited him last Saturday. . . . Oh, he's looking fine. . . . Don't mention it at all." And she was gone on her next visit.

Many hearts have been lightened around Los Angeles way by Carmel's messages of cheer, for to those who wear service pins the next best thing to having the dear one back is to speak to somebody who actually saw him thousands of miles away from his home.

ADVERTISING PUNCHES.

1—The fact that Carmel Myers' biggest successes have been in the comedy-drama field, and that this story is a hundred centipedes, with a laugh in every foot.

2—Paul Powell's prowess as a director, as evidenced by the many world-famous stars he has had under his directorial wing.

3—The fact that the situations in the story are so inherently funny that the story would "go over," even if the supporting cast was mediocre, which it is not.

4—The fact that the story deals with two phases of endeavor which must appeal to everybody—the desire for riches, and the battle to win the girl of your choice.

5—The fact that between the lines of each laugh a moral is hidden, which can be read.

Bewitching Delightful

Ruth Clifford

IN ONE OF THE SNAPPIEST PHOTO PLAYS OF THE SEASON

"The Cabaret Girl"

Do you like lavish Cabaret scenes? Do you love to see right triumph over might? Would you like to see a little village choir singer rise to a brilliant triumph when every hand was turned against her? Want to see the snappiest, fastest, finest one of dramatic treats of the year? Then see—beautiful RUTH CLIFFORD in "THE CABARET GIRL." You'll get one of the most delightful evenings you've spent at the Movies in months. Don't miss it.

BRING THE ENTIRE FAMILY

{ Your Theatre Name Here }

T. C. Cut No. 53—Mat 20c.

USE THIS AD

Use this mat, procurable from your nearest Bluebird Exchange for 20c. If this ad doesn't bring your House all the business you can handle, then you can quit advertising. Here you have the Star's name in huge letters. The title of the play, drawn so it cannot be missed and the argument so written as to arouse desires and the figure of the Star in a luxurious pose. USE THIS AD.

BOOK thru your local BLUEBIRD Exchange, or communicate with BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York City.

Master of Emotional Photoplay

MONROE SALISBURY

in his powerful Dramatic Triumph

"The LIGHT of VICTORY"

If you witnessed the magnificent performance of the brilliant Star—MONROE SALISBURY in such plays as—"THE SAVAGE," "THE EAGLE," "THAT DEVIL BATEESE," and others, you will be doubly anxious to see him in his latest triumph—"THE LIGHT OF VICTORY."

With his popularity growing by leaps and bounds as one of the greatest Stars that ever appeared in French-Canadian stories, you'll hugely enjoy the tense action, suspense, and power of his latest play—"THE LIGHT OF VICTORY." Don't miss this dramatic gem.

(Your Theatre Name Here)

T. C. Cut No. 54—Mat 20c.

Use This Newspaper Ad for

"THE LIGHT OF VICTORY." Use all the newspaper publicity matter you can get, but particularly get a mat of this ad from your nearest Bluebird Exchange for 20c and USE IT. This sort of advertising hits home and draws business. With this timely title—"THE LIGHT OF VICTORY" you'll do capacity business, for folks are celebrating VICTORY now to the utmost.

BOOK thru your local BLUEBIRD Exchange, or communicate with BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York City.

"Brass Bullet" Synopses Nos. 13-14-15-16

This is the way "The Brass Bullet" was put over at the Midway Theatre in Montreal by Mr. Laurie, the press representative.

Mr. Laurie devised a huge bullet which was on wheels and was moved about the town with appropriate posters and attracted great attention everywhere.

"THE BRASS BULLET."
Episode No. 13, "$500 Reward."

CAST.

Jack James	Jack Mulhall
Victor King	Ashton Dearholt
Mystery Man	Hal Cooley
Spring Gilbert	Joseph W. Girard
Dr. Canfield	Harry Dunkinson
"Pop" Bates	Wilton Taylor
Sheriff	Louis W. Short
Mrs. Strang	Helen Wright
Rosalind Joy	Juanita Hansen

JAMES and Rosalind, escaping the sheriff, catch a steamer bound for 'Frisco. The captain of the boat is instructed to imprison them, but James leaps overboard and makes his escape, leaving Rosalind behind.

When the boat lands, Rosalind summons a taxi, but instead of taking her to the place she wanted to go, the chauffeur, who is working with King and Gilbert, takes her to another home, and tells her that the lady, supposed to be his "mother," will take good care of her.

Even though Rosalind is suspicious, she obeys orders, and gets into the clothes she is given. When she comes down for dinner, later, she is befriended by another victim there, Mabel Earl, a former acquaintance of Rosalind. Mabel comes into Rosalind's room that night and tells her she will help her escape, and to watch out carefully. Then Mabel hears that James is strapped down in a garret of another house. She is determined to get there and help; so, diplomatically, she works her way past the guard and gets to James. Just as she is untying the rope, the guard grabs her and throws her over a chair. They continue to struggle as the man holds her down on the table—then he pulls a dagger.

"THE BRASS BULLET."
Episode No. 14, "On Trial for His Life."

ROSALIND is surrounded by the wild gaiety of the patrons of the Gilded Den, where she has been lured by the treacherous chauffeur, to whom she appealed for aid in her effort to escape from her uncle and husband.

Her friend Mabel, who tried to help her get out of the place, tells her that the efforts made were in vain, but to do as she tells her.

Meanwhile James has been on the search for Rosalind and is recognized as the man for whose capture there is a reward of $500. He is overpowered again and Mabel, who had been on the lookout, releases James. The police are on his trail, but he dashes to rescue Rosalind. He is caught and the sheriff takes Rosalind.

The case comes up at court. Everything seems to point against James. Just then a message comes in for Lawyer Canfield from a nurse, saying that "Pop," who had been a tool of Gilbert, has something to say in the behalf of James. The lawyer pleads and the judge takes a recess of one hour.

Canfield and Rosalind start on their auto trip to bring back "Pop," but on their way back to court they see the gap over the chasm where the bridge formerly stood. There is no time to shut off the power and stop the car. It hits the edge and shoots into space. This was all schemed by Gilbert. At court Gilbert informs the prosecutor that the witness will not arrive.

"THE BRASS BULLET."
Episode No. 15, "In the Shadow."

THE trial of Jack James, accused of the murder of Homer Joy, has been postponed one hour to enable Dr. Canfield and Rosalind to produce "Pop" Bates, a valuable witness for the defense.

Bates has been in a hospital, recovering from the affects of Spring Gilbert's attempt on his life. Bates suddenly recovers his reason and thirsts for revenge. He will testify in James' favor. Rosalind and Dr. Canfield start over the mountain to bring Bates to the Court House.

Fearing the testimony of Bates, Gilbert and King follow Canfield. At the top of the mountain a small wooden bridge spans a deep chasm. After the Canfield auto has crossed this, Gilbert destroys it. He now feels certain that Bates will not testify.

Canfield speeds toward the Court House with Bates and Rosalind. They round a curve at the top of the mountain and see the destroyed bridge. Canfield crowds on power and the auto jumps the gap. Bates is rushed into the court room just as the time limit is up.

Bates is sworn in—but the excitement and thirst for revenge is too much for the weakened brain—he collapses on the stand and is carried out—his mind again a blank.

Jack is found guilty of murder and sentenced to be hanged.

"THE BRASS BULLET."
Episode No. 16, "The Noose."

ROSALIND is seated in the racing car, heart-broken over the failure of Benson, the prison guard, to aid Jack to escape. Benson suggests that she make a personal appeal to the Governor. She and Dr. Canfield start for the Governor's home in a nearby city.

The mysterious aviator succeeds in beating off the attack of Bates. Bates rushes from the deserted fairgrounds, followed by a rattle of shots fired by the aviator, who then picks up the satchel, places it in the aeroplane. Later Bates discovers Mrs. Strang in an auto outside the prison. He determines to follow her, knowing that in some manner she is in league with the aviator. He conceals himself in the back of her car.

The Governor leaves his house to take a "special" to the capitol. Rosalind drives the racer to the station—only to discover that the "special" has pulled out. The racing car speeds after the departing train.

Jack has been dressed in the black suit and all preparations completed for the execution at dawn.

The racing car catches up with the train and passes it. Rosalind makes frantic efforts to attract the attention of the engineer or some one on the train, but without result. And then an accident occurs to the engine of the racer and the car is forced to stop. Rosalind climbs out and watches the departing train with utter despair in her heart.

Jack is led forth from his cell after the warrant has been read to him. The grim procession starts for the scaffold.

But a short way from where Rosalind stands in the road, the Governor's "special" plunges into the rear end of a freight. Several, including the Governor, are injured. Rosalind and Dr. Canfield rush forward to lend their assistance.

Jack is led on to the scaffold, bound and the noose slipped over his head.

While Canfield attends the Governor's injury, Rosalind makes her plea for a stay of execution. The Governor tells her he will sign a reprieve which can be wired to the prison—as one of the train crew is at that moment engaged in tapping a wire to send in the news of the wreck and ask for help. Rosalind is overjoyed. The Governor takes a paper and fountain pen—then, as he starts to write, he falls back in a dead faint.

The black cap is pulled over Jack's face as the episode ends.

Two Letters from Elmer Sell

READ THEM BOTH.

Youngstown, O., Oct. 2, 1918.

Universal Film Exchanges, Inc.
Cleveland, O.
Dear Sir:—

I was indeed sorry to hear that the Eddie Polo new serial will not be released until some time in December, for I know that it is sure going to be a winner, as all of the children in Youngstown are strong for Polo, and I expect it to break my new house record, which I made on children.

Last Sunday, on "THE BRASS BULLET," I played to 1,164 children, and my former record was 1,054, and I have played all makes of serials. Please give me two of your serials a week if you should get them. They are the best ever.

Yours for success,

ELMER SELL, Palace Theatre,

THE OTHER WAS DATED OCTOBER 12.

Youngstown, O., Oct. 12, 1918.

Universal Film Exchanges, Inc.
Cleveland, O.
Dear Sir:—

I received notice to close after today's performance, and I at once had a sign made reading: "Don't miss this great Helen Gibson feature today, as all theatres will close tonight until further notice." And, believe me, I had over a hundred children ask if I would show No. 8 of "THE BRASS BULLET," the first Sunday I would be open. It is sure a winner. Played to 1,124 last Sunday.

Please advise me regarding the balance of your program, as to what I will start with as soon as you are able to.

Yours for success,

ELMER SELL, Palace Theatre,

"CRASHING THROUGH TO BERLIN"

Dress up your Lobby!

See how this big, low-cost Lobby Display pulled the Crowd at the Tudor Theatre, Atlanta, Ga.

Bigger Today than Ever Because the War is Over

DON'T let anybody "kid" you as to "War Pictures." The biggest successes of the American stage for thirty years after the Civil War were "War Plays." And now that we've licked the Huns and our boys are coming home everybody in your town will want this marvelous history-drama—the only one of its kind in the whole world. Book it for a clean-up. Get all our ad helps. Use them. Play it up as it deserves.

Use the Ads!

Put Up the Posters

In Seven Reels, filmed from Authentic Scenes on Every Big Fighting Front

CRASHING THROUGH TO BERLIN

THE WHOLE COLOSSAL DRAMA OF THE WAR

SEE it—all—our destroyers dropping depth bombs on the wolves of the sea, our battleships cleared for action, Britain's great Navy, the whole life of a man-of-war's man. See four years of war thru the eyes of a thousand cameras, all the great men, every great incident, all filmed from authentic scenes.

YOUR THEATRE NAME HERE

C. T. B. No. 9—Cut, 40c. Mat. 15c.

JEWEL PRODUCTIONS PRESENT
CRASHING THROUGH TO BERLIN
THE MOST SENSATIONAL MOST AUTHENTIC AND MOST THRILLING WAR SPECTACLE of THE HOUR

JEWEL Productions INC
1600 Broadway New York City

"The Dead Shot."

Two-Reel Western Drama.

The Tigress.....Helen Gibson
"Big Jim" Thornton....Frank Whitson
Sid Hampton.....Mark Fenton
Dick Thornton.....Frankie Lee

A DANCE-HALL girl known as "The Tigress" rode into the town of Los Alamitos, took possession of the dance-hall and saloon and began to run things.

Jim Thornton, owner of the biggest mine in the country, lives in decency and is planning to marry the village schoolteacher.

Trouble seems to swoop down on Thornton's mine. The men strike and there are many mysterious explosions. Behind the work he sees the cool head and quick hand of "The Tigress."

"The Tigress" learns that Jim and the schoolteacher are going East to be married, taking with them little Dick, the baby born of Thornton's treachery to "The Tigress."

Thornton is harassed by the striking miners. At the crucial moment "The Tigress" comes to him and says that she will prevent the blowing up of the mine.

Thornton, anticipating her demand, says:

"I am going to marry a lady."

Then Thornton pointed out to her that his ruin would mean poverty for their son. "The Tigress" races to the mine and saves it from destruction by shooting the glowing fuse from a striker's hand. Then she returned to Thornton. He sat limply in his chair.

"I've been a dog," he said.

The schoolteacher led little Dick to the girl and told him that she was his mother.

A re-made Thornton and "The Tigress" are reunited.

"The Brass Bullet."

Episode No. 17, "The Avenger."
Two Reels.

WHILE James is on the scaffold, awaiting his doom, Rosalind is pleading with the Governor for James' freedom. Rosalind finally succeeds in getting the Governor to sign the reprieve, but when she reaches the telegraph operator he tells her the lines are dead and the shock makes her faint.

In the meantime an aeroplane drops down many shots which frighten the man away and then the bonds are cut and James is let loose, and the aviator gets James in the aeroplane.

The sheriff gets in touch with the aviation camp and they put men on the watch for the aeroplane. Rosalind meanwhile awakens, and when she hears that James has escaped with the mysterious aviator she shouts for joy and gets on the watch for the aeroplane.

The men at camp work the new aero-gun, shooting and firing at them. The aviator gets hurt, loosens his hold on the controllers and falls dead. The plane topples over and begins its frightful fall towards earth.

"The Fickle Blacksmith."

Nestor Comedy.

CAST.

Blacksmith .....Ralph McComas
Daughter.....Eileen Sedgwick
Deacon .....Chas. Haefeli
Model.....Dolly Ohnet
Artist.....Ed Baker

THE Blacksmith was a possessor of a terrific temper and fickle heart. One day the Deacon and his daughter stopped at his shop, and the blacksmith told the Deacon that he liked the girl. The Deacon immediately informed the Blacksmith that the match was satisfactory, even though the girl objected.

At a short distance away an artist was working and his model was posing in a gipsy wagon. Suddenly the horses attached to this wagon start running and the Blacksmith dashed after to rescue the girl in the wagon. He jumped on it, caught the girl in his arms and started to tell her how much he loves her. He did not know she was married until something came crashing down on his head, which was done by the artist, her husband.

When he went back he was met by the Deacon, who had witnessed the whole scene, and he then got his second whipping in payment for his fickle heart.

"Painless Love."

L-Ko Two-Reel Komedy.

CAST.

Dr. Hurts, dentist.....Babe Hardy
Assistant.....Billy Armstrong
Grasping Owner.....Charles Inslee
The Wife of the Assistant,
Peggy Provost

(*Copyright* 1918, *L-Ko Motion Picture Ko.*)

BILLY ARMSTRONG and Peggy Provost are married secretly. Billy Armstrong is an assistant in the dentist parlor owned by Babe Hardy. Peggy Provost owns a ladies' swimming parlor in the building owned by Charles Inslee, which is directly opposite the home where Babe Hardy, the dentist, and his wife live.

All the trouble starts when Peggy's time is up for paying rent, and she is financially embarrassed, but Babe comes to her rescue and offers a check and an invitation to dinner. Charles, the owner, sees this and becomes desperately mad, because she refused his offer of marriage, and then Charles, swearing revenge, goes to the jealous wife of Babe and tells her all.

Charles, Babe's wife and all the others are all in a cabaret place and when an explanation is demanded they start a big chase, and the end shows them all struggling in the water.

SYNOPSES OF CURRENT RELEASES OF NESTOR, L-KO TWO-REEL WESTERN DRAMA.

Screen Magazine No. 94.

WHAT'S this! Women forsake powder puffs, French heels and mirrors for khaki uniforms, shiny leather puttees and salutes? Yes, and then in for training for the "Women's Motor Corps." See them follow instructions and then on active duty. With such pretty drivers our convalescent soldiers may not want to get well.

Which came first, the duck or the egg? This issue of the Screen Magazine will solve the question and will give you numerous reasons to prove the answer. Even ducks are now patriotic. They eat corn to save wheat.

New York will soon be over grieving the loss of John Barleycorn. Our signs will read "Near-Beer" and as for the many barrels on hand, well—a keg of beer would provide many a "pickle," so there is no reason why they cannot be used as pickle barrels.

This film ends up with a letter written by one of these soldiers, which goes something like this:

"Dear Buddy: Me and Steve got leave for a day. When we hit the big town, Lordy, what sights! When I tried to parade my gondolas across the street I was sorry that Uncle Sam wouldn't give me more than $10,000 insurance. Folks down here, runnin' like chickens with their heads off, lookin'for nothin'. Am preparing for our grand tour of Europe, so address my mail to Berlin.

(Signed) "BUCK."

LYONS-MORAN COMEDY, CURRENT EVENTS, ANIMATED WEEKLY, BRASS BULLET & SCREEN MAGAZINE.

"Maid Wanted."

Lyons-Moran Star Comedy.

EDDIE and his wife try to practice war-time economies, and deny themselves the luxury of a maid, but she cannot stand it very long and threatens to go to mother, unless he he gets in touch with the Employment Agency. There he is told there are no more maids. The only one near is at the home of his neighbor where Lee and his wife are living.

Eddie goes there and succeeds in getting the maid from there to come to his house, then Lee's wife calls up and tells him all about it.

Eddie and Lee then make a bet between themselves, without saying anything to their wives, that whoever wins in keeping the maid gets the $1,000 bet.

The wives do not like the maid, who is very much dolled up, and glad to be rid of her. The husbands have the $1,000 bet in mind and do everything to retain her. Here starts the fuss between hubby and wifey.

The wives pack up and leave, then suddenly decide to go back and find their husbands kneeling before the maid. Again trouble, until the husbands explain at the same time, a soldier boy passes and takes Dot away, whereupon she explains that they are going to be married. And peace dawns once again.

Current Events No. 79.

American Labor Leader Unites British Workers.—Samuel Gompers, President of the American Federation of Labor, photographed in England where he brought together in support of the war opposing interests of British workers.—*London, England.*

Canada's Prime Minister Opens Victory Loan Drive.—Premier Robert Borden and Cabinet Ministers start Dominion's great bond campaign on its way to "over the top."—*Ottawa, Canada.*

Austrian Surrender To Allies Made Complete By Armistice.—High Seas Fleet of the Dual Monarchy, shown here assembled at the Naval Base at Pola, must be disarmed and turned over to representatives of the Associated Powers and the United States.

On To Victory With Pershing!—Remarkable pictures made by United States Signal Corps photographers on the firing line in France and released thru the Committee of Public Information.

Germany Ready To Quit! Send Peace Delegates!—Marshal Ferdinand Foch, the great strategist, who will deal with the German envoys on their arrival in the Allied lines and who in behalf of the victorious forces of civilization is empowered to sign an armistice.

Sub-Titles.—One of the World War Immortals—men whose names will live forever in history—saviors of Civilization! General John J. Pershing. Field Marshal Sir Douglas Haig, who led his Bulldog British thru the years of Hell to triumph! Victor Emanuel, King of Italy, the courageous monarch who led his troops in person, who did not fear to cast his lot with the Right against the Wrong when the Wrong seemed about to win. David Lloyd George, Britain's Prime Minister, who has led the great Empire to the triumph and victory so many of its sons died to achieve. A Statesman of the World—Woodrow Wilson—Spokesman of Civilization. His name shall ring thru the annals of history with the glory it so richly deserves. Madness seizes New York as reports that an armistice has been signed are circulated. Thousands throng the streets while whistles blow and bells ring.

Unconditional Surrender!—Bloodshed Bill, the Beast of Berlin, believes in "Safety First"—that the world should be made safe for the Hohenzollerns, but some others think differently.

An Animated Cartoon by Leslie Elton.

Animated Weekly

No. 49.

100 *Killed*, 125 *Injured In Subway Wreck!*—Worst disaster in history of city's transit system occurs when five wooden cars of Brooklyn Transit train jump track in tunnel.—*Brooklyn, N. Y.*

Women Help British Navy "Carry On."—Fair sex of the Naval Auxiliary hold a Field Day as diversion from the daily round of routine.—*London, Eng.*

Sub-Titles.—The British bulldog grip. Calisthenics learned from their brothers in blue.

"Gold Star" Mothers Honor Their Hero Dead.—At the Hero Archway a wreath is laid before the names of those who fell in battle.—*Chicago, Ill.*

Sub-Titles.—"These heroic dead shall not have died in vain——" Bishop Fallows offers prayer. The Gold Star of Honor.

Polish Heroes Greeted by Metropolis.—Veterans of many battles are received by cheering throngs as they march thru the city escorted by an Honor Guard of American troops.—*New York City.*

Sub-Title.—Mayor Hylan and the veterans of the Polish Legion.

Yankee Dolls Go To Belgian "Kiddies."—Mrs. M. J. Hanrahan collects presents to be sent to little ones of King Albert's heroic people.—*Chicago, Ill.*

Red Cross Hospital Built On Racetrack.—Buildings for the care of wounded erected on site where the "ponies" once ran before cheering thousands.—*Paris, France.*

Sub-Titles.—His second "close shave." The first was on the battlefield. His first talk with some one from home.

West Point Breaks Graduation Record.—Classes of 1920 and 1921 are addressed by Assistant Secretary of War Crowell and Colonel Tillman, Superintendent of the Academy as they win their diplomas and commissions.—*West Point, N. Y.*

Sub-Title.—Cadet David W. Griffith, of Chicago, honor man of the class of 1920.

Allied Council Decides Fate of Defeated Huns.—Great generals and distinguished statesmen of all nations fighting Germany assemble at Versailles Conference to settle terms of Austrian and Turkish surrender and German armistice.—*Versailles, France.*

Sub-Titles.—Marshal Foch arrives—the great strategist who in 100 days has brought the German dreams of conquest crashing to earth in dust! Field Marshal Sir Douglas Haig whose British legions smashed the Hindenburg line to bits and drove the invader from Belgium. "Black Jack" Pershing whose millions of Yanks turned the scales of war from defeat to victory! David Lloyd George, Great Britain's great Prime Minister who in the darkest days saw not defeat but inevitable triumph! Georges Clemenceau, rench Prime Minister, the "Tiger of France," whose fierce, unrelenting courage has held his people a wall of steel against the Hun! Colonel E. M. House, Chairman of the American Delegation, the reserved and far-sighted statesman who speaks for the American people at this greatest Congress of Civilized Nations. While in Palestine, far from the council table of diplomats and generals, British, Anzac and Indian troops continue the liberation of the Holy Land from the bloody grasp of the Turk. French Colonial troops advance with their British brothers. The men who brought Turkey to her knees!

Cartoons by Hy. Mayer, World Famous Caricaturist.

"HOW CHARLIE CAPTURED THE KAISER"

IT HAS SET THE WHOLE NATION LAUGHING AT THE FOOL KAISER.

PREPARE for capacity houses for the nights you have booked—this side-splitting Pat Sullivan cartoon—"HOW CHARLIE CAPTURED THE KAISER." Your patrons will scream over it—will talk about it—and you'll do capacity if you advertise it as you should. No comedy so timely. No cartoon compares with this one. IT'S A RIOT. Special posters and special newspaper ads ready at your nearest Universal Exchange.

BOOK THRU YOUR NEAREST
UNIVERSAL EXCHANGE OR
UNIVERSAL FILM MFG. CO.
CARL LAEMMLE, Pres.
1600 BROADWAY, N.Y.

Page 41 Missing

Page 42 Missing

Will draw even bigger houses than her national triumph
"The Price of a Good Time"
Mildred Harris
in Lois Weber's
coming Production de Luxe.
"Borrowed Clothes"
YOU played "The Price of a Good Time" and you cleaned up. You've just lately shown "For Husbands Only" and again you packed them in. Now comes Mildred Harris in another Lois Weber triumph, even more appealing than the picture in which she made her national reputation. Don't let anything stand in the way of showing "BORROWED CLOTHES" at your earliest opportunity. This is an absolutely certain record-smasher and should be given at least twice your ordinary run. Book it today without fail.
JEWEL PRODUCTIONS
INCORPORATED
Executive Offices. 1600 Broadway. New York City

"Let the people know about the Lusitania. Made wonderful record Sunday. People more than satisfied."

STRAND THEATRE
Youngstown, Ohio

"The SINKING OF THE LUSITANIA"

The World's Only Record of the Crime that Shocked Humanity

JEWEL Productions INC
1600 Broadway, New York City

Extra!

On Thursday, Nov. 7th, came the Message that Announced the Signing of the Armistice with Germany.

Tho' it turned out temporarily untrue it proved beyond the shadow of a doubt the tremendous pulling power of

The KAISER
—"The beast of Berlin"—

For the bookings almost doubled in the shortest period on record---Millions went to see it who never saw it before, and as a result, Exhibitors fairly cleaned up. If you haven't played it---NOW, of all times, is your chance for a clean-up. If you've played it, REPEAT IT. IT'S bigger to day than it ever was since release.

JEWEL
PRODUCTIONS
INC.
1600 BROADWAY NEW YORK

JEWELS

Mildred Harris in "The DOCTOR and the WOMAN"

Elaine Hammerstein in "The CO-RESPONDENT"

Twelve months of supreme success for You and for's have proven the word "Jewe he most dependable name in he moving picture usiness.

Dorothy Phillips in "PAY ME"

Louise Lovely - Carmel Myers in "SIRENS OF THE SEA"

Herbert Rawlinson in "COME THROUGH"

"THE MAN WITHOUT A COUNTRY"

See and Book thru your nearest Jewel Exchange

Home Office JEWEL PRODUCTIONS INC 1600 Broadway N.Y.

LIONEL S. REISS

"FOR HUSBANDS ONLY"

has built a reputation for my theatre

Geo. D. Hopkinson
Hamlin Theatre, Chicago

in **Lois Weber's**
Baffling Society Drama

As big a box-office triumph as "The Price of a Good Time," and one that you simply can't overlook if you want photoplays of the better sort for people of every age. Book this picture sure.

JEWEL Productions INC
1600 Broadway, New York City

LYONS MORAN STAR-COMEDIES

By Far The Class of the Comedy Field

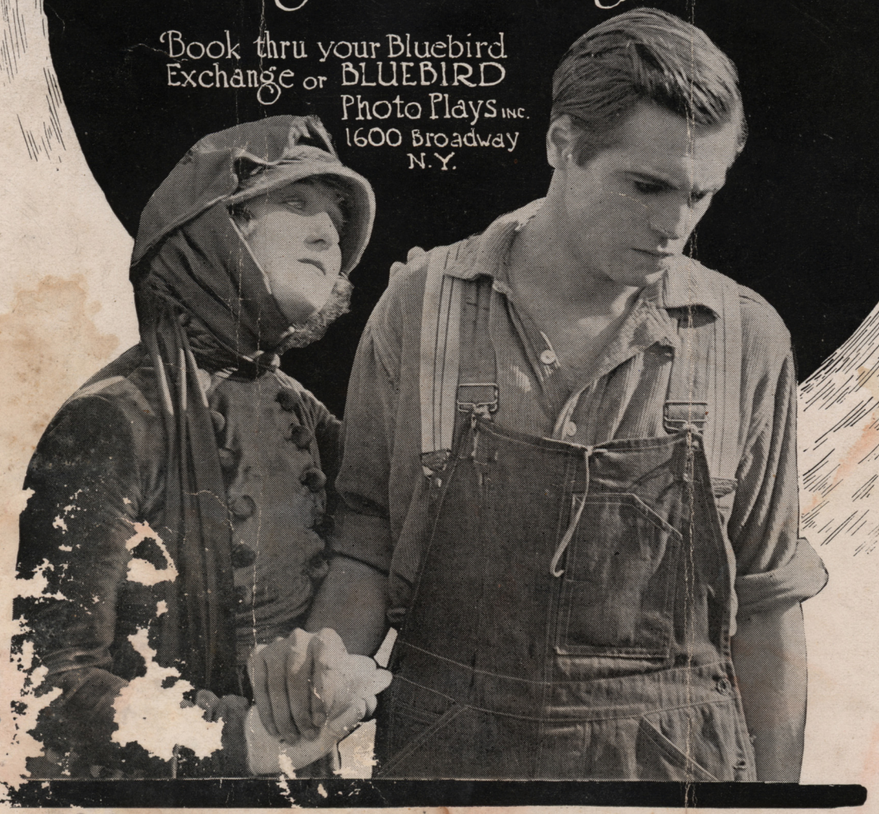
Charming

Ruth Clifford

"The LURE of LUXURY"

A regular gem of a story that exposes
a new angle on cornering the love market

Book thru your Bluebird
Exchange or BLUEBIRD
Photo Plays INC.
1600 Broadway
N.Y.



jcristina.com

PRT™

Mary Mac Laren in "Vanity Pool"

Vol. 7 NOVEMBER 23, 1918 No. 14